



VAN PEEBLES



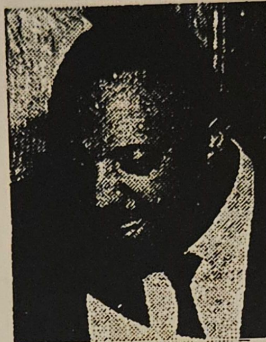
OSSIE DAVIS



GORDON PARKS



QUINCY JONES



CALVIN JACKSON



GEORGE MARSHALL

Movies

Black Americans Opening Film Doors

• For the first time in the history of the motion picture industry, an ever-growing brigade of black Americans is joining the army of creative people, craftsmen and technicians being hired to create the movie illusion.

Efforts of the Association of Motion Picture and Television Producers, the Beverly Hills-Hollywood branch of the NAACP, and individual producers and companies are opening doors for skilled and talented Negroes.

The openings, in some instances, may be small, but it's a crack in the door long locked. Today Negroes will be found in almost every job in the industry.

In the second quarter of this year, 17 production companies and laboratories reported 626 Negroes on their payrolls in non-acting capacities.

"That's not including Negroes working for companies which make no report to us," said Charles S. Boren, executive vice-president of the Producers Assn. "We have no way of knowing the actual total of Negroes working in the movie industry; all we know is that the figure gets better each quarter."

John Bennett, producer of "The Night The Sun Came Out On Happy Hollow Lane," has set aside a \$5,000 budget to pay five Negroes and one Japanese, all with some prior training, to work on the movie in training as production assistant, cameraman, soundman, script supervisor, unit manager assistant editor and assistant director.

Melvin Van Peebles, who became the first black movie director with his "Three Day Pass" filmed in Europe, is director of the same film. And Ossie Davis just wound up his direction work in "Cotton Comes To Harlem."

In music, Quincy Jones has been an Oscar nominee with his music for films. He's currently writing the film score for Jack Lemmon's movie, "Out of Towners." Calvin Jackson, who pioneered in movie music writing, is back at the job with "Tick — Tick — Tick." Duke Ellington, who wrote and played the score for "Anatomy of a Murder," is now taking film assignments, and recently scored "Change of Mind."

Gordon Parks, author and prize-winning photographer, wrote the book, screenplay, the



JAKE McKINNEY

music and directed and co-produced "The Learning Tree." A first. He's now writing "Eagle In The Air."

Jake McKinney is assistant publicity director at Screen Gems.

Recently, George Marshall, a young black business administration graduate, was named secretary of Columbia Pictures, the first Negro to become an officer of a major motion picture company.

AMPTP reports for the second quarter of this year show 167 Negroes had acting roles in 14 motion picture features, and 79 were cast in 34 filmed TV series.

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 The figures, again, are incomplete and do not tell the story of companies which made no report. Jemmin, Inc., which is producing the "Bill Cosby Show," for example, did not report, yet most of the cast (Please turn to Page E-2)

Movies Hiring More Black People

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and much of the crew are Negro.

The first assistant director of the Cosby show, in fact, is Wendell Franklin, president of the Beverly Hills-Hollywood Branch of the NAACP.

And the second assistant director is Charles C. Washburn, the first Negro graduate of an apprenticeship program for second assistant directors, conducted by the Producers Association and the Directors Guild of America.

CENTRAL Casting Corporation last quarter placed its 157 Negro registrants before the motion picture cameras as extra players 1,722 times. That meant \$87,000 in pay checks.

Central has recently hired its first Negro casting director, Johnny Williams, a former television newsman.

Central also has adopted a policy of reminding studios placing orders for extra players that minority extras are available, a policy which is resulting in additional placements for Negro extras.

BUT IT'S the ten training programs currently operated by the Contract Services Administration Trust Fund (the firm of the Producers Association which administers the programs) that offer the best opportunity for qualified Negroes to filter into the movie industry.

"The training programs open a door that outsiders have been pushing on a long time," said Charles Washburn, the second assistant director on Cosby's show.

Two new Negro assistant director trainees, Albert Shepard and Charles Walker, are currently training on the job in Hollywood studios.

The special effort was

launched when it was discovered that of 150 persons who applied for the 1969 program, not one was Negro.

"Our problem," Boren said, "has not been getting Negroes into the programs, it's been getting them to apply in the first place."

The problem has been one of communication with the Negro community, he said, and convincing qualified Negroes that even though there are only a few openings and the competition is severe, there are, nevertheless, job opportunities in the motion picture field.

CSATF recently hired R. Richard Singley, a Negro school teacher and former corporation personnel supervisor, to assist in recruiting within the Negro community.

In addition to sharing the regular administrative workload, Singley tries to convince blacks that, whatever the reasons the industry is opening doors, the cracks really are appearing.

Singley heads an on-campus college recruiting program also.

FOR THE second straight year, despite problems in movie hiring, the Producers Association is sponsoring a Summer Youth Employment project

which saw 14 firms hire 152 youngsters during July and August, most of whom were black. Some of the kids worked so well they were hired permanently, despite some union complaints.

James Parker, for example, who worked for Universal this past Summer, was hired permanently in advertising. Most of the young workers say they plan to follow motion picture work when they get out of school.

The Producers Assn. also worked in the Career Guidance Center sponsored by the L. A. County school superintendent. A special brochure was drawn to explain the training programs, and some 20,000 were distributed to high school students.

AS BOREN explained, "for the first time, the industry is taking an active role in trying to find new talent, bright young people who can make a contribution to the art of motion pictures. But they must have the desire to become the best in their fields."

Herbert Hill, NAACP labor secretary from New York, first got Hollywood interested in looking for, finding and training young black people for movie industry work.